DWBULLETIN

THE MONTHLY NEWS 'ZINE

NUMBER 22 MAY 1985

Grade - 'It WAS a target for a cut'

MICHAEL GRADE, CONTROLLER OF B.B.C. TELEVISION, HAS AT LAST MADE A TELEVISION STATEMENT REGARDING HIS DECISION TO CANCEL *DOCTOR WHO*, IN FRONT OF MILLIONS OF VIEWERS:

"THE TRUTH ABOUT 'DOCTOR WHO' IS THAT IT WAS A TARGET FOR A CUT BECAUSE THE SHOW'S NOT DOING VERY WELL. IT'S OVERTLY VIOLENT. IT'S LOSING AUDIENCES. IT'S APPEAL IS NOT WHAT IT WAS. IT'S NOT GETTING NEW GENERATIONS OF CHILDREN. WE NEEDED TIME TO TAKE IT OFF THE AIR AND GET IT RIGHT".

THIS STARTLING CONFESSION WAS MADE ON 'THE LATE CLIVE JAMES SHOW' OF APRIL 20TH ON L.W.T., THE CHANNEL HE LEFT TO JOIN THE B.B.C., THE INTERVIEW MAINLY FOCUSSED ON HIS CAREER AND HE WAS CLEARLY EMBARRASSED WHEN 'DALLAS' AND *DOCTOR WHO* WERE BROUGHT INTO THE CONVERSATION. THIS STATEMENT ALSO VASTLY CONTRADICTS THE B.B.C.'S INITIAL EXCUSE FOR TAKING THE SHOW OFF THE AIR FOR EIGHTEEN MONTHS BECAUSE IT WAS "TOO EXPENSIVE".

New Producer for Season 24..?

John Nathan-Turner has indicated he is likely to produce just one more season of *DOCTOR WHO*. Speaking at DWASocial 5, at which he was a guest along with Colin Baker, he said : "*I feel that after what's happened recently I will almost definitely only play one more*". This announcement came shortly before it was revealed by a spokesman for BBC Enterprises who is of the opinion that there is little doubt that both JN-T and Eric Saward will stay to oversee the 23rd Season. Therefore Eric Saward will have the hardest job of all as he will have to re-gear and rethink the series into its promised new format,the feeling being that with all the uncertainty hanging over the series you need someone at the helm who knows all the ropes, rather than risking it on someone who may turn out to be hopeless, thus killing the series for good.

As for the cancellation itself,as an employer of the BBC he was not at liberty to comment, instead saying: "*I think the response from the fans answers that !*" He went on to say he never thought it would be axed and it would be back in '86 with filming dates yet to be decided and the number of episodes unknown. He reacted with hostility to speculation that the series was being cut to just 20 episodes. On the subject of repeats, he said:"*We are preparing various proposals to go forward to the Controller*", and as to whether the already commissioned stories for Season 23 would still be going ahead, he stated: "*I don't know, to be honest. Probably*

(Continued on page 8...)

VOTE ! (SEE PAGE 10)

EDITORIAL

DWB 22

5 WHITEGATE GDNS
HARROW-WEALD
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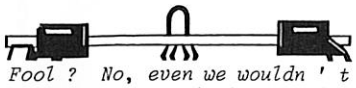

April Fool ? No, even we wouldn ' t dare emulate another news-zine's so-called new logo—but a lot of you thought we did !

Speaking of new-looks, this issue well and truly implements the direction D W B is taking—more exciting visuals, regular interviews and an increase in controversy (this issue viz the letters pages). Regarding the latter, from next issue there will be a new 'Sound-Off' column wherein you have the oppurtunity to voice your discontent at absolutely any aspect o f DOCTOR WHO, be it the series itself, JN-T, Marvel, Target, Fandom, even DWB itself ! It's a no-holds barred chance of earning yourself a reputation for outspokenness , and maybe even a legal w r i t at the same time ! If you are willing to proffer your name to a brief 450-500 word article that does nothing but S-L-A-G O-F-F, a popular pasttime among many fans these recent years, then let off steam NOW and put pen to paper !

This issue sees the last of the Season 22 reviews and the start of a new series of exclusive interviews, beginning briefly with Martin Jarvis who has spanned 20 years on and off the series. Next issue, an interview NOT to be missed —— Graham Williams in conversation. Arguably one of the most controversial names associated with the series, as well as a frequent topic for debate on our letters pages , this interview is a real eye-opener. DON'T m i s s it ! And, for the Special, the name of the '80s, Graeme Harper, quizzed on his 14 year acquaintance with DOCTOR WHO, most notably, of course, CAVES O F ANDROZANI and REVELATION OF THE DALEKS.

By the way, this year's mega 40(?) page DWB Summer Special, in full glossy colour again, will be 'The Fanzine Event of the Century'(!). Full details next month,
Till then,

Gary

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COLIN M. BARRON, Callander, PERTHSHIRE

Dear Timothy Robins,

Your complaints in DWB#20 (pages 2-3) concern articles for which I am responsible . I was rather surprised that you should take offence at two or three sentences i n the 'Winter Special'. After all, Fleet Street had been hammering the miners for twelve months and my own remarks in DWB were mild in comparison with some of the things said in 'The Sun'.

Although I had sympathy for the plight of thousands of striking miners' families who were suffering, as you said, as a result of the strike, I was of the opinion that the strike should never have happened. In my own profession, Medicine, we are faced with our own manpower crisis. In a few years there will be a large number o f umemployed doctors (currently there are 2,000, but by the year 2000 there will be 20,000). There will be no voluntary redundancies for them, nor will there be any massive redundancy payouts. But you do not hear of young doctors killing taxi drivers, throwing petrol bombs at police or burning their opponents' houses down. Instead they sit down at a table and come to a solution—something that Arthur Scargill should have done a long time ago. Back in July 1984 the NCB compromised on most of their original demands but Mr. Scargill still wouldn't budge. He may think he is a martyr—he seems more like a kamikaze pilot to me ! To sum up, I agree the workforce had a point but I felt that the dispute was badly handled by a leadership that is more intent on smashing a Tory government than on reflecting its members' views, as proved by its refusal to hold a national ballot. My derogatory comments were aimed at the NUM leadership, not at the mass of working or striking miners.

As for your comments about DWB I feel you are being a little unjust. Despite t h e limitations of a small budget and what is essentially a one-man production, Gary has produced a fanzine of remarkable quality—a feat that is all the more amazing when you consider DWB's humble beginnings nearly two years ago.

Being a magazine aimed at *DOCTOR WHO* fans, DWB must reflect the views of the majority of its readers. And it is well known that a majority of fans do want to see old repeats, don't agree with Mary Whitehouse and are extremely angry at the Broadcasting Union's antics over royalty payments etc. Inevitably, DWB should reflect these views. I fully agree that DWB is biased at times. But all publications are biased — a truly unbiased magazine would be a bore. Think how tedious the reviews are in ODWM because they refuse to say anything critical about a *DOCTOR WHO* story. I am sure that most readers have agreed with the stance taken by the magazine on most issues, especially violence and old repeats.

In addition, I have always admired the way Gary has allowed publication of letters expressing criticism of DWB which often reaches an almost personal level. The recent spiteful letter from Mr. Neil Hutchings springs to mind—this would never have been published in ODWM.

I do not feel that repeats of old stories would harm the BBC or lead to redundancies as you are suggesting. A far more serious threat is the large number of imported U.S. TV shows. Whatever you say, I believe that the Unions' demands over royalty payments (etc...) are unreasonable. They have simply prevented further NFT events from taking place without accruing any possible benefit to themselves. You seem to think i t is unreasonable to expect old repeats to be screened as most fans want. I do not agree . In the U.S.A. 'Star Trek' and *DOCTOR WHO* are screened round the clock. This gives more employment to broadcasting staff, not the reverse.

I think there is a good case for old *DOCTOR WHO* stories to be regarded as art forms which can be seen by selected small audiences (e.g. *DOCTOR WHO* fans) in places such as the NFT without any of the usual royalty clearances. After all, you would think i t odd if the estate of Van Gogh or Da Vinci demanded massive royalty payments from each person who wanted to see their paintings in an Art Gallery ?

When an artist takes part in a TV production, photos are taken for publicity purposes. It is understood that the artist's fee for the production also includes a fee for posing for photographs etc. I think it is unreasonable that Equity should suddenly demand an extra fee several years later. This extra fee will not appreciably reduce unemployment or hardship among Equity members—instead it will simply deter publications from using BBC photos—this is already the case with ODWM which may well go bust as a result, inevitably resulting in unemployment which is what Equity was trying to prevent or alleviate in the first place.

As for your comments concerning my Whitehouse article, you state that I have made *"unfounded generalizations"* about children's reactions to *DOCTOR WHO*, *"only o n the basis of personal experience"*. I would point out that I have a medical degree and have worked in paediatric and psychiatric wards, something that Mary Whitehouse h a s not done. It's Mary Whitehouse who is making the *"unfounded generalizations"*, not me. Studies have been done about the effects of programmes like *DOCTOR WHO* and they have not supported Mrs. Whitehouse's allegations. As a matter of fact, some psychiatrists have used videos of violent and erotic scenes to help people who suffer from personality disorders !

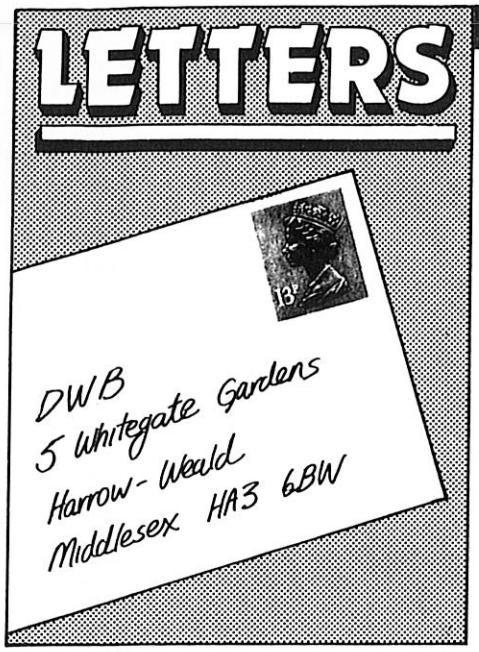
The disclaimer you mention is found in all publications and is a legal requirement . It does not mean that Gary is *"not responsible for his magazine"*, it just means that the views expressed in the magazine are not always his own but those of his contributors. As for your threat to send a letter of complaint to the BBC, I am sure they will wonder what you are complaining about (as indeed I am). And finally, as f o r your comments about Jeremy Bentham, in fact Jeremy enjoyed my article and found no cause for complaint.

DARREN SEVKET, Plumstead, LONDON SE18

I was amazed by the lead letter in issue 20. *"I must confess that rarely have I read a more odious, shameful and cowardly"* letter. Dr. Barron's views are h i s own and should be respected, just as this person's should be. His views o n the fiasco known as the miner's strike a r e created from the information he has seen and read about and he used his briefs in a part of the article which was relevant to Equity's action. His words used are also completely correct. The miners were given a fair and reasonable deal by the government which they undemocratically went on strike over and then illegally picketed and attacked innocent miners and policemen. If they wish to decimate their own industry by not agreeing with the NCB and the effect is that their lifes are also decimated, then that i s their own fault and I do not see why fustrated views on their defeat should be aired in a *DOCTOR WHO* magazine. Militant or Communist Party papers are the places f o r that !

Mr. Robins also claims that Dr. Barron suggests *"that large amounts of money..."*

LETTERS



should be spent reconstructing old *DOCTOR WHO* episodes. Nowhere in his article does he say this should occur, but he merely states what inventions and methods are available that could enable better *DOCTOR WHO* stories to exist. Mr. Robins is obviously reading into Dr. Barron's article his own views and coming out with some-thing completely different. Again, his views on this country's marvellous and extremely efficient health service are not for *DOCTOR WHO* magazines.

Mr. Robins goes on and on, spewing out complete and utter rubbish. Perhaps someone should tell him that *DOCTOR WHO* is not treated as seriously as The Guardian might treat the IRA bombing of a U.K. civilian target. *DOCTOR WHO* is to be enjoyed and magazines are produced to extend that enjoyment, and they look at *DOCTOR WHO* in a not too completely serious vein. The individual writer's own views are his own views and if Mr. Robins is too immature to accept these views as other peoples', but not his own, then why is he reading a fanzine of any kind which are created by individual writers, giving their individual views. With "fans" who are so insulting, ridiculous and pathetic as this who needs enemies like Grade and his fellow cronies ?

Mr. Robins, *"You're a disgrace !"*

ANDREW FIDDIES, Blackpool, LANCASHIRE

First of all, I would like to thank you for issue 20. I found it to be the most enjoyable and informative (the cover story) yet. Ironic that it contained one of the most annoying, infuriating and insulting letters I have ever read in a fanzine. I refer, of course, to Timothy Robin's letter. It is with a defence of your magazine, myself as a fan,and fandom in general that I take up the main part of this letter.

Firstly, some of my original enthusiasm for the issue in question has since waned and I agree with Timothy when he says the statement"...*with the pigheaded arrogance* ..." etc. was unpleasant. It was quite unnecessary in an article concerning *DOCTOR WHO* repeats and it did not give any new information on the mass junking of episodes.

No, it is not these quite sensible statements made by Mr. Robins that I find annoying. It is when he begins to talk about repeats of the show causing *"suffering"* and, laugh of laughs, *"deprivation"* ! Now, all of this would be acceptable and easy to swallow were it not for the fact that this *"extraordinary man"* begins to base his facts and phrases in the 'zine that he has twisted to his way of thinking. Doctor Barron does not say that money from N.A.S.A. and hospitals should be used, he merely says that the process could be applied to improving the visual quality of old films.

The most absurd statement, however, is the one concerning the so-called *"obsessional, fetishistic worship of a T.V. show"*. I would like to make one point concerning this. Mr. Robins is a fan. The writers of DWB are fans. I am a fan. Therefore, not only does Mr. Robins insult me, but also the rest of fandom with his stupid extremist claims. Obviously , to him, producing a fanzine is the symptoms of some kind of *"mental retardation"* —yet he himself writes and contributes to CMS, a service for fans by fans. He cannot seem to accept this, that he is a fan like the rest of us. I will continue ... He says it is *"cowardly"* and *"irresponsible"* to issue a disclaimer in your magazine. Mr. Robins, not only is this correct practice in any magazine containing opinions seperate and different from the production staff,it is also the only way of making sure any extreme views (such as your own) are not reflected on the editors of the magazine . In this light, I find your attitude to be quite contradictory, considering your claims of bigotism are aimed at the editors but who, in the said disclaimer , say that these opinions are not his own, (nor the worshippers of *DOCTOR WHO*, i.e: fandom). It is not *"cowardice"* to do this, it is common sense.

Mr. Robins goes on to make more unfounded claims, one based on the fact that he didn't read the article right. The correct wording was *"J.Jeremy Bentham of CMS"* and not *"for"* CMS.

At the end of his letter I agree with him once again—this certainly isn't a rational argument ! This is an extreme view, coming from someone who cannot simply enjoy being a fan.

I would draw his attention to the people who have bothered to contribute to the 'Fan-Aid' project. I notice there are some people from DWB who have contributed. These *"odious"*, *"shameful"* and *"cowardly"* people have made the effort to do something worthwhile, that might help a few starving people along the way , instead of going in for silly , stupid nitpicking on a gigantic scale.

Just imagine, Mr. Robins, time spent writing your mammoth letter might have been spent writing something for that publication. Mind you, there might be a cartoon in there to send off to the BBC...

KEITH HOLLINSHED, Acton, LONDON W3

I found myself somewhat annoyed with his letter. Does he feel that an editor should only publish articles that he agrees with ? If he disliked the article so much it may have been a little wiser to have waited until his anger had cooled down. Perhaps then we would have had a slightly more reasoned letter.As it stood it seemed sad that someone could make such an outburst. A letter such as his does not do fandom any good, perhaps *"his venom would have been better directed at the enemy"*. Spot the quote.

KEITH WEST, Wormley, HERTS

Might I suggest that issue 20 of DWB was the best 'single' issue so far ? I may ? Good. Now I will explain why I think this:

Ace cover—very evocative piece of artwork to go with Jeremy's reasoned and sober article. So far, it seems (if the BBC's 'Points of View' is anything to go by) that the BBC are treating the affair with a good deal of flippancy, as though our efforts are merely those of 'cranks', in the same way that news reports lead us to believe that groups like 'Greenpeace' and the Greenham Common women are cranks. I wonder if this is really the case —— I wouldn't be the least bit surprised if it were. Certainly Barry Took seems to give that impression.

As far as the letters were concerned , Timothy Robins' letter had me falling all over the place. I don't know what he's on, but can I have a pint of it please ? One thing I would never call you is *"cowardly"*, and if he were to check back on past issues of DWB , his comments would be clear to him as the tripe they are ! It's completely unnecessary to start taking the letter apart point by point as it wastes my time and paper and your time reading it. However, one point I must comment on is that of *"concerned individuals like Mary Whitehouse"* . At last year's 'Leisure Hive Convention', Janet Fielding and Mark Strickson discussed this woman, and Janet made some particularly pertinent comments starting off (and I quote) *"Mary Whitehouse has absolutely no concept of what is art, and what is not"*. There was more but to me that one sentence puts it all in a nutshell. A final word to Mr.Robins would probably run along the lines of : *"Next time you consider slicing someone or something up, get your facts sorted!"*

NICHOLAS BIRD, Lowestoft, SUFFOLK

I'll just say that I thought Timothy Robins went a little O.T.T. with his criticisms of DWB. His letter was wildly out of proportion. As for the *"grotesque cartoon"*, I believe it was what one commonly terms as 'humour'.

PHIL TURNER, Pinxton, NOTTS

Having just started reading DWB I must say I think it's pretty good ! I mean , any letters page that has plenty of controversy like DWB#20 has got to have something going for it. (I'm thinking primarily of the letter from Timothy Robins with whom I agree on the issue of the struggles of actors, writers, miners etc). Letters like this show that not everybody is prepared to lie down and not be counted, and that some of us do have lives that do involve us in the real world , beyond that which emanates from that glowing box in the corner of the room...

ROBERT HILL, Solihull, WEST MIDLANDS

DWB#19 was excellent. The Heather Hartnell tribute was superb and much more fitting than 'C.T.'s' little column on the left hand side of the third page . Only they could be insensitive enough to give the slob Alexei Sayle preference. I even liked the video cover ! As for interviews, they are great as they are—the best around. Whatever you do,please don't change them.

I did not enjoy #20 as much. If you were going to devote so much space to the current debacle, then why not postpone the poll results ? Makes sense , surely ? I feel the fans are overreacting to the news which, after all, could be far worse. 18 months isn't that long to wait. It was also quite amusing to see that your editorial was taken up by 3 editorials from 3 of the major 'Gutter Press' newspapers. I can't help feeling that complete dross like 'The Sun' are only against the cancellation because of the current licence fee furore. I'm sure the morons who work on such papers wouldn't give a jot about *DOCTOR WHO* if it were ITV junking it. No, it's just an excuse to have a go at the BBC which they feel is left-wing anyway. Anything to grovel to the current government and toe the Tory Party line. More fool the people who believe the trash they spout.

Timothy Robin's letter was excellent in some aspects, though I feel he is too harsh in criticising DWB itself — you certainly aren't a disgrace,far from it. The comment aimed at the NUM is typical of the biased trash in rubbish like 'The Sun'—a total lack of comprehension or

even the lack of a will to comprehend . Comments like that degrade DWB to the same level as those papers.

ROBIN McMORRAN, Withington, MANCHESTER

I was very interested by what he had to say and he certainly opened my eyes to certain things. For example, the article and cartoon drawing of Mrs. Mary Whitehouse appears to have stirred up trouble . Upon first reading I thought little of it —amusing, perhaps a little satirical.And then, after seeing Timothy Robin's letter I realised that the drawing really was in poor taste. Personally, I enjoy DWB very much but I will think again next time I laugh at one of your cartoons. I do not object to you 'sending up' someone such as Mary Whitehouse, but do try to leave out sadism and other things best left to 'Spitting Image'. Remember that you can offend a lot of people very easily with scathing remarks. Fanzines are mediums for review and sensible debate—not somewhere to let rip your verbal vendettas & and personal and petty political misgivings !

DAVID R. TEE, Bromley, KENT

I would like to complain about the implications in your MARK OF THE RANI review that the NUM leader incites his supporters into rioting and smashing up coalboard equipment. Alongside the allegations of Timothy Robins in the letters page , it would seem that not too many readers would be too surprised if they received a free blue rosette with their issue of DWB come the next election ! *DOCTOR WHO* is only meant to be entertainment, and I do not think that you should let your own political biases ruin an otherwise very good fanzine.

Another complaint is on the use of 'fillers'. In the very same issue that you announced the D.W.A.S. had issued an emergency letter to each of their members and your poll revealed that 85½% of your readers are D.W.A.S. members you take up a whole page to print the BBC press release under the pathetic excuse that it is *"your own guarantee"* when you know full well that most of your readers have a copy of it. Besides, do you really think that producing this 'guarantee'at a later date will save the show if it is scheduled to be cancelled ?

Finally, the layout in issue 20 was poor, with the running of three consecutive pages of adverts at the back of the magazine. How long will it be before we see the 'DWB Advertiser' ? You cannot even claim that it was to prevent the articles from getting spread across the magazine, as both the RANI review and the cancellation feature popped up randomly throughout the issue and THE TWO DOCTORS review was even spread across two different issues !

Apart from these snipes and the raising of the advertising rate (if your print-run has increased then surely your magazine is cheaper to produce, meaning the rates should go down if anything) I still think you are producing a very entertaining and informative magazine which continues to improve.

Firstly, I feel it important to state that DWB exercises absolutely NO political influences. Of course a DOCTOR WHO fanzine is no platform for this kind of thing and, if anything, a blue rosette is the colour you could least expect should DWB ever go bonkers and canvass for any political parties! The sentence on the N.U.M. was inserted by Colin M. Barron , with my consent, to simply provide a parallel with a current news topic. It was a mistake to include a personal comment on the NUM's handling of the miners' strike and for that I apologise.

The BBC statement was anything but a 'filler'. Most of the scheduled features for issue 20, unsurprisingly, had to be postponed or cancelled to make way for our coverage of the cancellation and room was extremely tight. It was deemed necessary to reprint the letter as released , on A4 paper, as it was, up to then, the only firm indication of what the BBC intended to do with DOCTOR WHO and contrary to what you say, if the BBC do go against their word at any time,a reminder of their 'Official Statement', one and a half thousand times over, should help jog their memories !

It is generally accepted that people detest advertising and therefore, to keep it separate from the features, it is kept to the back of each issue — a procedure also followed by many professional magazines as well, with the added option that they can be removed. However, if there is sufficient demand for them to be scattered throughout the magazine then so be it—let me know ! Incidentally, David's last paragraph I found extremely absurd . With his theory, a magazine that , say, doubles its print-run, can afford to let in adverts completely FREE !!

* THE SUPPORTERS OF MICHAEL GRADE *

IAN KING, Barnstaple, NORTH DEVON

I have watched *DOCTOR WHO* since I was knee-high to a grasshopper. I have built up a large collection of merchandise including William Hartnell's autograph, and have about 90% of the episodes broadcast. I'm also a loyal fan of the show,as loyal as any. Yet the news that the show is to be shelved for 18 months came as no surprise. I think that the decision is a sound one. The money spent on the show would be better spent on new and more original projects. The ratings are too low to condone the high expenditure on the programme. Most importantly , the show is not as good now as it used to be. It has to be said—*"John Nathan-Turner is the worst producer the show has ever had"*. The novelty of the changes in the 18th Season soon wore off, and after his 6 year stay the character of the show has stagnated. The show's all-time most popular Doctor was forced out, and replaced by an actor hopelessly miscast and who only stayed for 3 (almost) seasons . What is more, the show has become disgustingly commercialized, bending over backwards to appeal to foreign viewers rather than the British public. The ratings are plummeting because the show is not a patch on what it used to be.

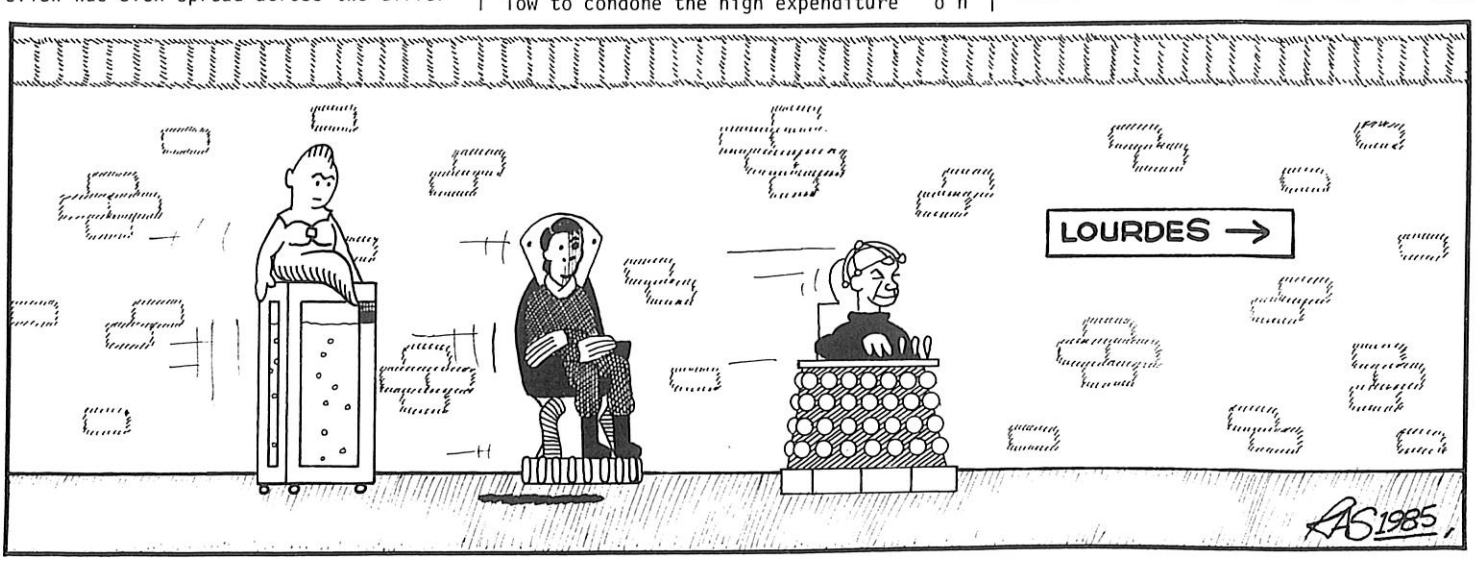
Therefore, the decision to suspend the show is a wise one. There is only one decision which would have been any better for the show; to let it lie down and die quietly. This would deny young viewers the excitement which I, and the last 2—3 generations have enjoyed, but, it seems , the BBC, in conspiracy with JN-T , have denied viewers a good episode of *DOCTOR WHO* since 1980. The only thing that could save the show would be a replacement of the producer, and a lowering in the constant 'pushing' and commercialization of the show. The BBC have lied about the show's ratings—they claimed that the current ratings of 8 million are the highest for 5 years, but in 1983 they said the ratings had gone up under the reign of the disastrous 'wet vet'. The BBC's lying is nothing new. In May 1983 they said Davison intended to stay with the show for the forseeable future and had no intention to move on: in July he quit.

There is a side to the suspension that nobody seems to have realized:the BBC are moving the show back to 25 minute weekly episodes increasing the run from 13 to 26 weeks. The series could run from January to June 1986 but they obviously feel the ratings would better from October—March. The shows would not be ready for screening in October 1985, leaving October 1986 as the earliest possible date. If this is the case, which it well might be,there is no cause for concern. Even if it is not the case, the show is no longer good enough to be concerned about.

I realize this will make me extremely unpopular, but make no apologies. And I do not mind being a 'lone voice in the wilderness'. John Peel in 1979 and Thomas Noonan in 1982 were in a similar position and were subsequently proved to be right.

CHRIS HOWARTH, Swinton, MANCHESTER

DOCTOR WHO has recently come dangerously close to cancallation. The reprieve is possibly a temporary measure. Let's be realistic about this—Season 23 is make



or break time for *DOCTOR WHO*.

Today's BBC is money conscious and ever mindful of the ratings. Tradition counts for little and if *DOCTOR WHO* is to survive it has to attract a lot more viewers. To achieve this, what is needed is a new and fresh approach and plenty of new ideas. What I am getting at is,if *DOCTOR WHO* is to have any future at all then John Nathan-Turner and Eric Saward 'MUST LEAVE NOW'. Between them they have given the series a unique style that many fans love and many hate (I do neither),but the fact is that several million potential viewers are, for some reason, put off watching the programme and just now that is the most important consideration.

So come on John and Eric, if you really do care about *DOCTOR WHO*, give someone else a chance. Let the series continue to grow and develop for years to come. The alternative is just too awful to contemplate.

MARTIN HADDELSEY, *Breaston*, *DERBYSHIRE*

With regard to the 18 month suspension of *DOCTOR WHO* , I hereby admit, probably at the cost of my own livelihood, that I'm all in favour of it. Previous to the 22nd Season *DOCTOR WHO* remained an enjoyable experience for me; a well-done, inoffensive and enjoyable series. However, the advent of Colin Baker has signalled a swift slope downwards in the quality of the programme, despite the undoubted qualities of the latest incumbent. Scripts have been unoriginal and badly written so far (up to TIMELASH) with only THE TWO DOCTORS and, to some extent, THE MARK OF THE RANI salvaging what has otherwise been a thoroughly disgraceful season of a once-proud institution.

The fault lies with producer JN-T —— a man too absorbed in his own ideas to even spare a glance for the requirements of the public. The ratings over the past few years reflect his pampering to the misguided nostalgia of some fans and his own bloated ego. However, production qualities remain consistently high—scripts do not. With Peter Davison and Colin Baker we have endured the most incompetent display of scriptual ability ever . Imagination has been abruptly usurped by domesticity.

If this brief spell of recouperation for the Doctor means a change in producer and a season of vintage repeats——classic moments from better years——then I wholeheartedly welcome it. If *DOCTOR WHO* continues in its latest vein then I suggest it permanently be taken off air .

TIM WESTMACOTT, *Potters Bar*, *HERTS*

I was looking forward to DWB#20 to see what your cover would contain in view of the news. Phil Bevan's art and the sole use of black ink, together with a suitable caption, was appropriately inspired , reflecting the dark cloud hanging over fandom at present. However, as someone who likes good quality television as opposed to being an 'automatic' fan of *DOCTOR WHO*, I think Michael Grade is to be commended for his decision. After all , a good physician doesn't let a diseased patient carry on his daily life but confines him to a stay in hospital. The low ratings for Season 22 do not surprise me in the least as it's been, mostly , rubbish. In fact I'd go so far as to say it's the worst season I've yet seen !

The main flaw is Colin Baker's performance. He showed much promise in THE TWIN DILEMMA part one, giving the Doctor a much-missed aggressive and unpredictable persona, but this soon disappeared and his manner became as unbearable as his costume. Baker plays the part with such pigheadedness that one doesn't care what happens to the Doctor.

The other major weakness at present are the scripts. Those of ATTACK, RANI and TWO DOCTORS were appallingly under - developed with obvious avenues unexplored. In the first, the potential was there to unite all the earlier Cyber - stories into an orgy of continuity, with glimpses of mk:I Cybermen on Mondas , mk:II in part of the tomb, mk:III (INVASION being set only six years earlier !) in the sewers and the current ones attempting to change history. Instead, we got all modern Cybermen which were either obese or had vocal similarities to Young-Star from 'Terrahawks', plodding around uninspired sets which didn't even hint at the wonder of the original tombs, and losing their heads too easily. VENGEANCE proved that an excellent script does not lead to an equally inspired production as in this case the astute commentary on political decisions never being popular , combined with an observation of media obsession, was used as a crutch to support wooden acting and cheap looking sets . The mines that turned people into trees was a silly idea but it could have worked if, instead of seeing the transformation, we saw trees whose bark contained the impression of a face. Stumbled upon in the moonlight such an apparition could've been very frightening. If anything could have been under used it was, in THE TWO DOCTORS. I've seen more of Spain in a 5 minute holiday feature than in the 135 minutes of this story. The role of the second Doctor only proved that Pat Troughton can play the part lying down—and I found the major continuity error regarding the Time Lords sending him on a mission to be a slap in the face to long-term viewers. Again, the plot was insufficient to fill the allotted time satisfactorily.

However , all of these faults could be prevented from recurring in Season 23, without the need to postpone it at all —— it just needs a consistent producer at the helm !

* YOUR VIEWS ON ISSUE TWENTY *

PAUL JONES, *Southgate*, *LONDON N14*

I felt I had to write to say thankyou for putting together possibly the most important *DOCTOR WHO* publication of the last few years. I refer, of course, to issue 20. Up to then I, and probably a lot of others too, had been trying in vain to find out what was going on. You read all the articles in the ODWM and all you are told there is how marvellous the show is doing. So it was something of a shock when I saw on the B.B.C. news concrete evidence that the series was going to be "rested", with other news programmes suggesting the Doc was going for good. So, who do you believe ? I bought all the newspapers, but apart from pictures of lunatic fans smashing their T.V. sets, there was nothing that really told us WHY which is why I was so grateful to read your publication which, at last, had all the answers and reasons neatly and precisely laid out. I'm especially glad you had J.Jeremy Bentham to do the write-up . I've appreciated his tight and factual way of writing ever since I started to read the Monthly in 1980. If there's any -one in fandom you can trust to give the full facts about what's happening,without all the unnecessary 'aren't I wonderful' padding of other fanzine writers and editors, it has to be him ! And I was absolutely knocked out by the cover art—— if only *DOCTOR WHO's* visual imagery was like that you'd never have to worry about falling ratings and people turning to ITV in their droves to watch pap like the 'A-Team'. I can't help but agree with your review of THE TWO DOCTORS which slammed Peter Moffat's direction. If the BBC does intend revamping *DOCTOR WHO* the best place to start, I'd say, is with the directors. What are people like Paddy Russell, Rodney Bennett and David Maloney doing nowadays ? Come to that , can Phil Bevan direct ?

Thank you once again for the excellent quality of news in DWB——the merging of talent between DWB and the CMS group is a great idea. Keep it up...*TIM GREAVES*:The haunting cover was the best yet. My congratulations to Phil Bevan for a superb piece of artwork...*JEFF ARNOLD*:Congratulations on #20. The cancellation report by Jeremy Bentham was fascinating...*STEVE PUGSLEY*:The positive cover of #20 provided a welcome boost to morale. It is very important that pressure on the BBC is maintained and that we are not made complacent by any promises.

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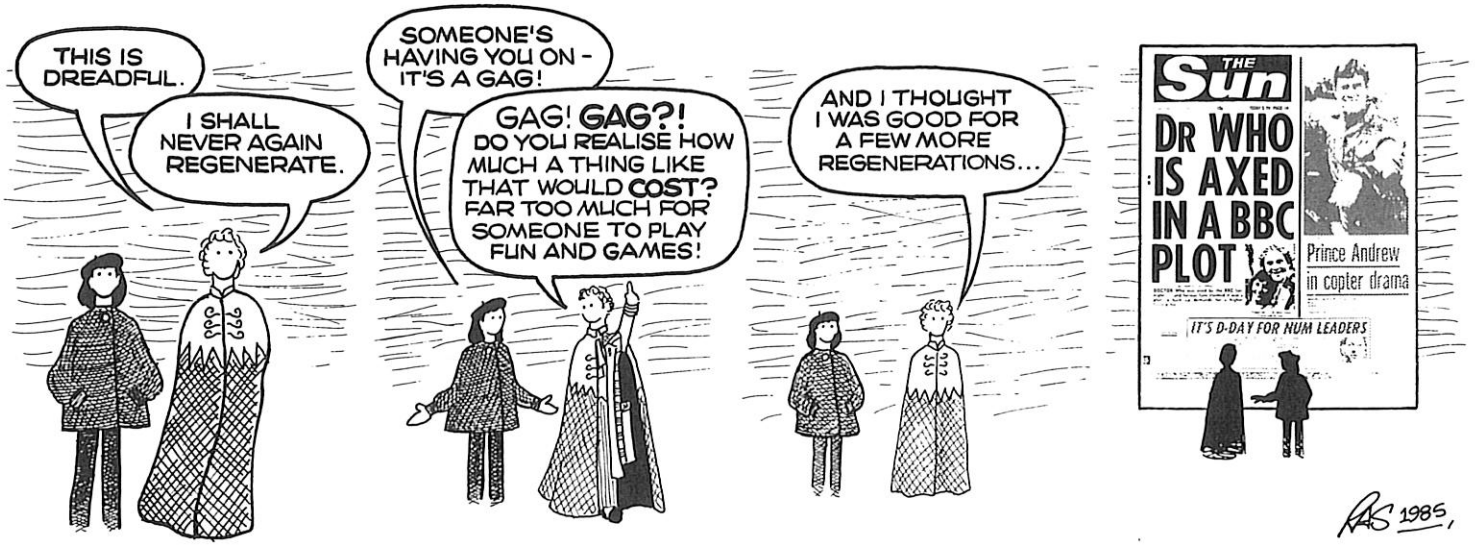

THIS IS DREADFUL.
I SHALL NEVER AGAIN REGENERATE.
SOMEONE'S HAVING YOU ON - IT'S A GAG!
GAG! GAG?! DO YOU REALISE HOW MUCH A THING LIKE THAT WOULD COST? FAR TOO MUCH FOR SOMEONE TO PLAY FUN AND GAMES!
AND I THOUGHT I WAS GOOD FOR A FEW MORE REGENERATIONS...
THE Sun
DR WHO IS AXED IN A BBC PLOT
Prince Andrew in copter drama
IT'S D-DAY FOR NUM LEADERS
RAS 1985

Reviewed by STEPHEN GLANCY.

In a season with all stories off target to some degree or other REVELATION OF THE DALEKS came closest to hitting the bullseye of classic status. Dalek buffs everywhere may be forgiven if they became a shade pessimistic when it was announced that the story was to be played as a black comedy; surely any hint of humour would threaten to take away their status as deadliest arch enemies after they had deservedly regained it in RESURRECTION OF THE DALEKS, and even visions of THE CHASE coming back to haunt many were understandable (would Alexei Sayle's DJ outdo Malcolm Rogers' Count Dracula as most ridiculous supporting character ?). Well, it turned out we had nothing to fear as Messrs Saward and Harper turned out 90 minutes of great entertainment and proved that, despite some of the blunders of the 22nd Season, the JN-T regime isn't completely washed up.

It is my opinion that Eric Saward makes a much better script writer than he does editor and at last he has succeeded in writing a story whereby he can go to bed at night knowing he won't wake up to a writ in his letter-box suing him for plagiarism from embittered writers of bygone seasons—that is if he doesn't turn a shade schizophrenic for a plot device used in virtually all his scripts and, surprise, utilized once more and to great effect(the heroic sacrifice of one of the supporting characters). Indeed , billed as REVELATION OF THE DALEKS, it did turn out to be a radical new style for Saward, owing a lot to the mature themes usually embodied in a Robert Holmes' script, as well as being liberally garnished with humourous and eloquent dialogue,also associated with the latter (a case of useful association promoting good habits ?). In fact, going by THE TWO DOCTORS, Saward may very well clinch this season's title for best writer...

Who would have thought that a Dalek story would be the vehicle to present traits of the human persona never before highlighted in the context of the series ? From nose-picking, flirtation , vanity and alcoholism, all employed to harden further the impact for the shock revelation that 'Tranquil Repose' was being used as a Dalek farm and the key instigator for galactic cannibalism (eat your heart out Shockeye !). Even more remarkable was the fact that Saward actually bothered to explain in the script how Davros escaped in RESURRECTION OF THE DALEKS !

Unfortunately, the rumours about the Daleks' low profile in this story was true with their on screen presence being fleeting to say the least; maybe the most mimnimal they've ever been in one of their own stories after MISSION TO THE UNKNOWN, FRONTIER IN SPACE and GENESIS OF THE DALEKS. I was hoping for some sort of climatic showdown, maybe something similar to DAY OF THE DALEKS which compensated for their limited appearance in the first two episodes of that tale. Saward came close to lifting from previous Dalek outings with the brief engagement of the white Daleks versus the greys; he must have brought this rapidly to a halt when he realized that he wasn't writing just another Dalek story, though personally I would have enjoyed seeing some conflict in the IBM carpark, and what with the Daleks so distinguishable from eachother (unlike the RESURRECTION punch-up), it would have been easy to keep a scorecard as to which faction was winning ! Probably because it was the end of the season most of the pyrotechnic budget must have blown in Seville. In fact, this lack of climatic conflict is one of the factors which robs REVELATION OF THE DALEKS of classic status.

The other failing of REVELATION is the fact that it didn't concentrate on one theme; instead of focusing on the vengeance aspect as suggested in episode one, this was swiftly submerged by all the other activities presented in the subplots, especially the one concerning the fact that Davros had mastered genetic engineering over all races, and thus blunted the potential of the story. It was this 'everything but the kitchen sink' approach' that spoilt ATTACK OF THE CYBERMEN, but unlike that at least all the strands of the story were brought together more successfully in REVELATION OF THE DALEKS. Another mark against was the fact that the Doctor's presence was virtually superfluous except for the advice he gave concerning Necros' future. In fact, he wasn't integrated into the main goings on till well into episode two (could this be a record ?).

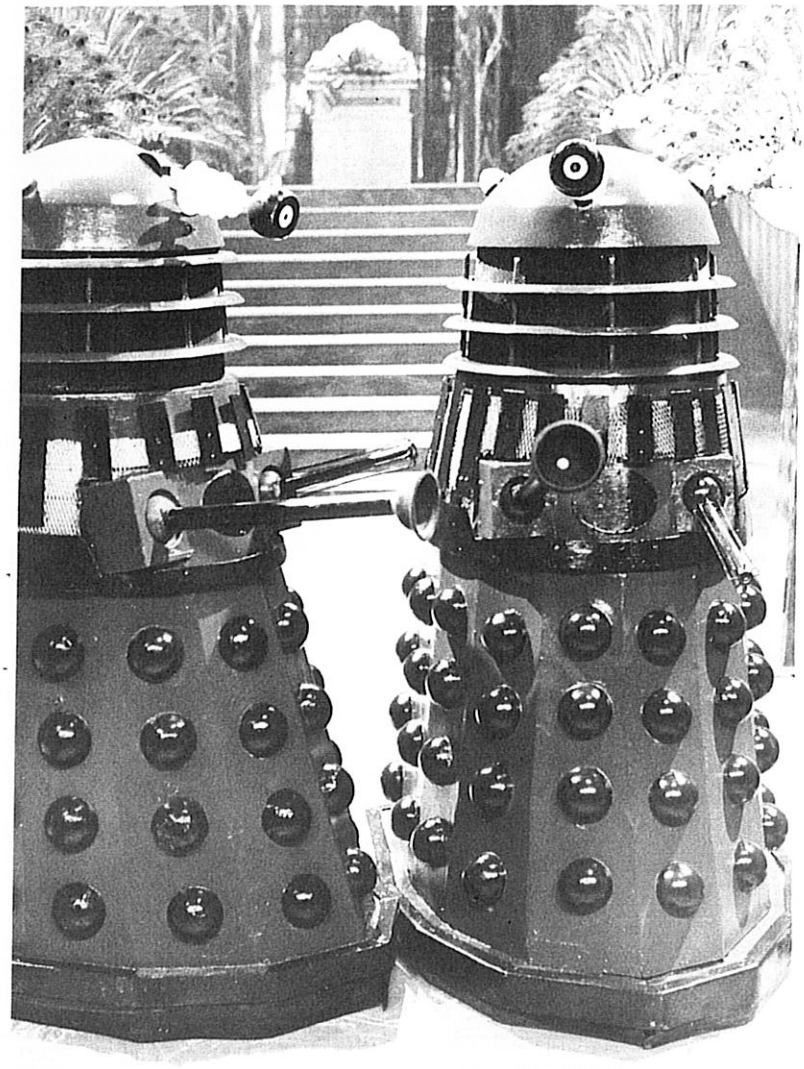
With a title like REVELATION OF THE DALEKS it would have been appropriate if this had been Davros' last stand. For 11 years now he has been a valuable addition to the *DOCTOR WHO* gallery of rogues and this story did full justice to Terry Nation's brilliant scheming megalomaniacal creation, allowing new facets to his warped personality to be revealed, notably his evil chuckle and manipulation and corruption of Tasambeker's affections for Jobel (move over, JR). But surely, however, it is time to terminate his contract and for the Daleks to go solo once again, to create havoc in their own inimitable style, unhindered by this last remnant of the Kaled race ? But, for the first time ever, we do know, for a certainty (Michael Grade permitting), that Davros will be back, probably in JUDGMENT OF THE DALEKS, a 24th Season premiere on a newly rebuilt Skaro ! Oh well, at least he won't be putting the finger on anyone for a while...

Back to the positive aspects of the story, and another good reason for REVELATION being leader of the 22nd Season pack was JN-T's smash hit discovery of Graeme Harper last year as director, a man destined for great things (DON'T MISS ISSUE 24/25's EXCLUSIVE INTERVIEW...). One might have imagined he would have been the logical choice for VENGEANCE ON VAROS, being a story somewhat akin in nature to CAVES OF ANDROZANI, but he gave his imaginative skills admirably to the goings on on Necros in the same lightning pace. Already, he is establishing his own catalogue of trademarks such as ponytails to holograms (were you almost moved into thumping your TV set when the picture seemingly rolled when this was, in actual fact, an innovative way of scene shifting ?). A good helping of inspired camera angles and scenic shots were once again to be marvelled at, even the obligatory close-ups had a distinctive quality to them, notably those of the dummy Davros, capturing perfectly his gruesome profile , aided with a better coloured and improved mask. It's a pity Ron Jones and Peter Moffat don't take note and try to get out of their two dimensional approach to directing. Harper was also allowed to realize a 22 year dream of the glass Dalek which housed a real video-nasty—the head of Stengos, complete with pulsating brain. Maybe not the most appetizing of sights for a Saturday teatime but a remarkably stunning scene and a testament to the craftsmanship and precision employed on the production as a whole. Even the customary awful model-shots proved exceptional, being well executed and realistic.

Talking of effective, the cast were uniformly excellent and well casted in their respective roles. Baker and Bryant have mastered their partnership down to a fine patter, almost to a callibre of that immortal duo of Baker(Tom) and Ward. Colin Baker's portrayal has been finely tuned to an agreeable balance between his conceited arrogance and altruistic concern for righteousness —— just what the doctor ordered for public consumption ! Eleanor Bron, the prestigeous guest star, unlike a number of her ilk, earned her pay cheque admirably, her lines seemingly written for no one else in mind. Her ever faithful and obedient secretary , Vogel, was the perfect sparring partner, reciprocating both honour and praise with genuine subservience and dedication. Despite almost ending up without a leg to stand on, William Gaunt gave a champion performance . Although Orcini was REVELATION's answer to Lytton, Gaunt's mercenary was a completely different kettle of fish as honour was his prime incentive for the kill and he played this role with such gusto that surely an award for recognition wouldn't go amiss ? John Ogwen's ever faithful Squire Bostock succeeded in not having his presence overshadowed by Gaunt (quite an achievement) and being the underdog of the two probably won his fans from those who could more easily relate to that kind of arrangement. If the BBC ever feel motivated to make their own version of 'Dempsey & Makepiece' they need look no further than Bridget Lynch-Blosse and Stephen Flyn — a perfect star-partnership ! Perhaps Jenny Tomasin may have initially qualified for a 'Chorley Ashcroft' dramatic acting award for expressing about as much fear as being chastised by Mrs. Bridges when in the presence of Davros, but she was an actress perfect for the part of the infatuated Tasambeker. After all, if you had the choice of females would you choose her ? But then, if only Jobel's mother had told him that beauty is only skin deep he might still be revelling in his narcissism. Talking of Jobel, Clive Swift absolutely devoured the role of the amorous chief embalmer (now, if that isn't black humour I don't know what is). Terry Molloy obviously feels more suited to playing would - be galactic dictators than undercover agents and continues the role superbly, in the tradition of Michael Wisher.

Obviously, for the most off-beat character of the year, inspired casting was going to have to be order of the day. Maybe Alexei Sayle approached JN-T in the BBC bar at Bush House and enquired: *"Ullo, John. Gotta new Dalek story ?"* Then, after having viewed his brilliant impersonation of a Dalek with the aid of a cactus in 'The Young Ones', it was meant to be ! Coming off as a character you would expect to see in a Steve Parkhouse strip and playing a role similar in style to that of Wolfman Jack in the George Lucas film 'American Grafitti', Sayle went to town demonstrating his many talents but going just a little O.T.T.,helping to realize, from his initial appearance, that this wasn't going to be an ordinary Dalek story. His comic characterizations were the craziest aspects of the story and this was acceptable by virtue of the fact that he was confined to his microcosm of a studio, totally divorced in style to the rest of Necros,and thus his gun powered on rock 'n' roll didn't seem too out of place . But thankfully he wasn't allowed to run riot over the starkly more series elements of the production.

Even though REVELATION OF THE DALEKS failed to achieve its true potential by not sticking to a definite theme (e.g: Necros used as the location for Davros to vent his vengeance on the Doctor, as in CASTROVALVA), the excellent casting and direction makes it tops of the 22nd Season—a story rich in humour, subdued to the right degree so as not to subtract or distract from the overall seriousness of the proceedings. REVELATION OF THE DALEKS has succeeded in encapsulating the prominent features which embody Colin Baker's Doctor in the same way that THE WEB PLANET, WEB OF FEAR, TERROR OF THE AUTONS, PYRAMIDS OF MARS and SNAKEDANCE did for theirs. It was also the melting pot for the best qualities of Season 22; the action of ATTACK OF THE CYBERMEN, the maturity of VENGEANCE ON VAROS, the atmosphere of MARK OF THE RANI, the



humour of THE TWO DOCTORS and the adventure of TIMELASH. As a Dalek story it left something to be desired, but as a display of how flexible the series is in its presentation it exceeded convincingly as a fine example of black comedy.

Who can dare say that the programme is *"clapped out"* ?

Star Ratings — 91%

SCRIPT.....****½
As we have come to expect from Eric Saward, a script rich in characterisations, but without the disadvantage of a corny and contrived plot. A shocking and macabre story was embroidered with characters such as the bloatedly narcissistic Jobel , the cool and noble Kara , the valiant Orcini and the misguided and hopelessly loyal Tasembeker. Davros' role in the story was truly a revelation ! From crippled genius to intergalactic thug, Davros is now rivalling his creations as the supreme embodiment of evil in the universe.

ORIGINALITY.....****½
The motif of death was familiar, but has never been used quite so graphically. The Glass Dalek, though originally conceived in 1963 by David Whitaker but dropped due to lack of money, like Davros, was used to a new and effective purpose. There was little of THE DEAD PLANET here—in fact there was very little to relate the tale to past DOCTOR WHOs, let alone Dalek stories ! Has originality gone too far . . ?

DIRECTION.....*****½
All that we have come to expect from Graeme Harper—use of the mobile camera, continuously experimenting with new special effects, implied menace veering away from the gratuitous violence. . . There were plenty of shocks, despite the lack of a build up to the end of episode one. Why did the statue fall on the Doctor anyway ? To provide a handy cliffhanger of course ! Without the inspired quantelled flare to white, it may have failed dismally—thank heavens for Graeme Harper !

ACTING.....*****
Competant performances all round, despite initial fears that two professional comedians may send the production up somewhat. In fact , Eleanor Bron provided arguably the finest performance of the season with Alexei Sayle delivering some light-relief between the somewhat gorier aspects of the production. And a word for Jenny Tomasin who was perfectly cast for the part , giving one of the most tremendously moving performances in the show's history.

SETS.....*****
Every set a visual treat for the eyes, from the exquisite Great Hall to the masterpiece of design that was Davros' control centre complete with its strange decapitated statues.

COSTUMES.....***½
These tended to be fairly subdued and stock 'WHO costumes , with the odd flash of grandeur examplified by Kara's tasteful outfit and the Doctor and Peri resplendent in vivid blue gowns.

MONSTERS.....*****
There are few who would argue that the head of Stengos was the most graphic display of horror the series has ever witnessed. That it was allowed at all at peak Saturday tea-time viewing almost defies belief ! The mutant was pretty grisly too ! The Daleks, although lacking some of their earlier ferocity, looked far more impressive in their new cream and gold regalia than the dark and decrepit veterans that trundled on at the end.

SPECIAL EFFECTS.....*****
For a story that boasted so many, and every one brilliantly executed, is quite a major feat—the Dalek ship arriving, the Glass Dalek exploding, the death of Kara, the exploding Stuart Evan's Dalek, the fade to white at the end of episode one, the breathtaking Davros' hovering wheelchair scene —— every one a winner !

MUSIC.....***
Perhaps the only disappointment in the entire production . CAVES OF ANDROZANI revisited . They were all there—the drum rolls, the clangs and clutters and not forgetting those haunting rattles ! They all worked tremendously in CAVES for which, of course, they were specially blended for. Successful rip-offs, however, will not do!

OVERALL STORY.....*****
Scintillating !!!

Readers' Views

KARL BERRY: I thought that this story was exceptional. The sets were superb and I loved the glass Dalek. One complaint is will Davros NEVER die—he's getting on my bloody nerves ! The new Daleks looked extremely menacing making the story degenerate , slightly , when the decapitated Skaro came on the scene... *ERIC and JULIE JOHNSON:* This has to go down as one of the very best all time *DOCTOR WHO* greats. Not only was it a real piece of classic *'WHO*, but a real piece of classic television as well! Everything *DOCTOR WHO* should be; a first rate cast, with a little good (but not silly) humour, and full of suspense and surprises. This story alone is prove (if prove were ever required) that the *DOCTOR WHO* magic has certainly never been lost, even if it has been mislayed just a time or two over the years... *DARREN SPRATT:* Magnificent ! Original for both a Dalek and Eric Saward story. It produced so many memorable moments; I could not believe my eyes when I saw that mutant. It was like something out of a horror movie, not *DOCTOR WHO*. The head of Stengos was truly revolting probably causing quite a few nightmares ! Jobel 's death scene was great and the loss of his toupee as a final insult was a great touch. Part two must rank as one of the noisiest episodes ever, and the special effects were, indeed, 'special'. Terry Molloy was excellent and has, I feel , made the character his own ... *TIM GREAVES:* Wow ! I think that one word says it all. What a tremendous experience . . . *BERNARD POWER:* Probably the best story I've ever seen ! Graeme Harper's direction was amazing. Has there ever been a story before where the Doctor and his companion have gone through the whole of the first two episodes meeting no other character except a minor outcast ? (BEYOND THE SUN?-Ed) *DAVID GUEST:* Perhaps it ought to be renamed 'Daleks of Androzani' judging by the music and same brilliant direction by Graeme Harper , plus some familiar characters. The Daleks and Davros actually saw some development at last , and it's pretty believable too ... *KEITH TOPPING:* As you , yourself, said last issue, it was scintilating. Add to that humorous, dramatic, pacy and brilliant and I think you have a nice set of superlatives to describe it ! Graeme Harper's direction was amazing. In the space of two stories he has gone where no director's gone before. The exploding Daleks couldn't have been better and the sight of the Dalek victims being 'negatified' again was a real treat. The exploding Stengos was the best bit of SFX I've ever seen in *DOCTOR WHO*... *PHIL TURNER:* I never thought I'd give top marks to a story featuring those tin pepperpots, but credit must be given to producing what I feel is the nearest thing to perfection in a *DOCTOR WHO* story; Fast-paced direction , superb sets, great props (like the 'customised' Daleks) and excellent location shooting . Even individual characters, for once, were given a 3-D quality that made them seem real. From the slightly seedy Don Quixote /Sancho Panza figures of Orcini and Bostock to the lecherous Jobel. The sequence with the head of Stengos in the glass/perspex Dalek almost had me watching from a crack in the door, provoking memories that have lain dormant since an 8 year old me watched human beings robotised by the Daleks in Trafalgar Square... *DARREN MASTERS:* The idea of a 'puppet Davros' was good, but where was the real one hiding? I bet Mary Whitehouse was busy; the head of Stengos, mutants, brain embryos... The whole concept of the story was brilliant and Eric Saward's best yet. A great finale... *SIMON GEORGE:* I only wish we could have seen more , EXTERMINATE Michael Grade NOW!

(...continued from page 1) some of them but not necessarily all—45 minutes cut into 2 mightn't work". Till production commences on Season 23, JN-T revealed that he would be: *"...manning the DOCTOR WHO office and taking an enormous amount of leave we are owed. I shant go into a new series".* Regarding an American convention, whose dates clash with the DWAS' mammoth three day event at Brighton at the end of July, JN-T denied he was turning down the DWAS' invite in favour of the U.S. convention, but because: *"I shall be taking my parents on a tour of the States and will pop into a couple of conventions whilst I'm there".* He admitted he was initially hesitant of appearing at DWASocial because of *"awkward questions".* Colin Baker, however, was more outright, saying of the two invitations: *"I've a living to make and will be going to America. I apologise, but that's life!"* Concerning the Season 22 ratings, JN-T said: *"It was hoped to go out at 6 10——6 15 but unfortunately, because of 'Jim'll Fix It', we went out at 5 20, which is why we went for gratuitous violence. . . I was delighted with Colin's portrayal and I don't want to change him. I don't think there's any good lessons to take from the ratings. It got up to a marvellous mindblowing figure of 9 million, down to 6. My first season average was 5¾ million. Season 22 averaging 7·1 million is, in my opinion, a highly respectable figure for 5 20 on a Saturday afternoon".* Asked whether he held himself responsible for the disappointing figures compared to Hinchcliffe, he replied: *"I don't think the ratings are bad. I'd be happy to take the blame if we were going out at 6 20, followed by a popular show like 'The Generation Game. ITV failed by putting 'The A-Team' against DOCTOR WHO as it's no longer top 20 material, and soon took it off".*

Perhaps the most eye-opening statement occurred when JN-T was again quizzed about the 'revamping': *"I think perhaps the revamping means to the 25 minute format. I'm toying with the idea of changing the titles...The future of the series is secure. There is no truth in the rumour that the show will be reduced to twenty episodes"*

Photo News

John McElroy, official distributor of BBC Enterprises photo - offers, announced at the DWASocial that he is currently negotiating a new contract with the BBC, who are insisting on a huge increase in the amount of royalty paid on each photograph. This will inevitably mean a substantial increase in the prices that the photographs sell for.

In addition, the BBC is insisting that *they* choose which photographs will be issued rather than John selecting the ones he feels will be most popular with fans, and also that the photographs will be printed with a wide border at the bottom with the 'BBC (c)' statement and caption on it, rather than the present method of this being on the back of the photograph.

Inevitably, the renegotiation of the contract has meant that no further photo - offer selections have yet been made. Those wishing to order any of the currently available photo-offers(1-5) must do so by the end of May to guarantee their orders being met.

This news comes just a few months after 'Equity' won higher actors' royalty payments, which means less photos in *'WHO* related publications appearing.

RATINGS

Figures released by BARB / AGB for the last 3 episodes of the 22nd Season have ended it on a high note, averaging 7½ m:

*TIMELASH(1).....*6·734(69th)
*TIMELASH(2).....*7·434(69th)
*REVELATION(1).....*7·397(65th)
*REVELATION(2).....*7·667(58th)

(FULL RATINGS ANALYSIS ON THE 22ND SEASON NEXT ISSUE...)

Overseas

AMERICA: 12 new markets have been added to *DOCTOR WHO's* existing 146, bringing the total to a massive 146 markets, meaning that 70% of the U.S. can now watch the series!

AUSTRALIA: Fans down-under have reacted angrily to news of the show's postponement with leading spokesmen blaming exclusively the production team. (DE)

(FULL REPORT NEXT ISSUE...)

TOYMAKER revisited

More information has come to light on plans to bring the Celestial Toymaker back to our screens. Apparently, JN-T was eager to see Michael Gough recreate his memorable role, but after initially refusing due to other commitments—and with the undaunted efforts of JN-T to contend with—it is understood that he finally agreed to resume the role. . .shortly before news of the cancellation filtered through!

Much of the story was to have been shot at night — the first genuine nightshoot since IMAGE OF THE FENDAHL in 1977, and the Pleasure Gardens at... BLACKPOOL were to have provided the settings (hence Blackpool was freeze-framed out of the closing of REVELATION).

BBC Exhibitions reopen

The two BBC *DOCTOR WHO* Exhibitions reopened their doors on Good Friday till the end of October. At Blackpool, opposite the Central Pier, exhibits include Cryons, Cybermen, the Daleks, Davros and Tractators. Open daily between 10-6pm, it costs 70p for adults and 45p for O.A.P.s and children. Longleat House in Wiltshire is the setting for the smaller of the two including Omega, Sea Devils Cryons and Daleks and is open 11-6pm, costing 50p for adults and 30p for O.A.P.s and kids.

"SAVE LIVES," HE SAID. HIS ARMY MUST BE GETTING BUTCHERED, AND YOU...YOU'RE MAKING JOKES.
SO HE DOESN'T TELL THE TRUTH... BUT HE'S A GOOD FATHER. BESIDES, IT WAS YOU WHO SAID, "IT DOESN'T MATTER HOW MANY MEN YOU LOSE, AS LONG AS YOU WIN THE WAR!"
THAT WAS CHESS. THIS IS REAL... OR CAN'T YOU TELL THE DIFFERENCE? I'M GOING TO TALK TO KAON.
AH, DOCTOR... COULD YOUR CHAT WAIT?

MARVEL 101

Compiled by RICHARD STARKINGS

*Cover features a still from VENGEANCE ON VAROS...
*Readers' Art (new feature)...
*Interview with Ron Jones by Richard Marson...
*FRONTIOS Archives by J.Jeremy Bentham (Fact-File by Richard Marson)...
*Retrospective on Season 22 by Gary Russell (examining the gruesome nature of the season and reviews of THE TWO DRS & MARK OF THE RANI)...
*'Doctor in Distress'—feature and competition...
*Conclusion of 'War Game' (see left). Strips now positioned at back of the magazine in one chunk).

Issue 102 begins a new strip, 'Funhouse', also by Alan McKenzie and John Ridgway.

Owing to a poor response to the character of Frobisher in the DWM comic-strip, editor Cefn Ridout and writer and ex-editor Alan McKenzie are looking into the possibility of introducing one or two of the Doctor's screen companions to the strip as can be witnessed in 'War Game'.

John Ridgway has expressed an interest at trying at writing a strip as well as drawing it, although this will depend on whether he can find the time between his other commitments.

'The Freefall Warriors', whose all-new original adventure appeared in 'Captain Britain' #1-4, will be returning in #11 in a second four part story written and drawn by Jerry Paris. In that same issue, the last part of the Abslom Daak material, which originally appeared (and disappeared) in DWM as 'Star Tigers', will be reprinted, the commissioning of new Abslom Daak strips being considered.

NEWS IN BRIEF

DOCTOR IN DISTRESS, the song masterminded by megafan/record producer Ian Levine failed to make a significant impact during its first two weeks of release, debuting in Gallup's singles charts at a dismal 130 dropping to 133 the following week. The blame for its poor performance is arguably due to its lack of exposure on the BBC, although a last concerted effort by the fans could bring it back into the public eye.

COLIN BAKER was on TV-AM on April 17th to talk about cot deaths. He also supervised the computerised switchover of British Telecom's new speaking clock. Our congratulations go to Colin and his wife Marion on the birth of their new baby

THE AMICUS DALEK FILMS of the '60s were aired again on BBC1 recently in the Saturday morning slot vacated by the popular 'Saturday Superstore'. It is believed they were put on the immediate two weeks following 'Superstore' to maintain a high audience. THE DALEKS, shown on April 20th, has now had four airings whereas DALEK INVASION EARTH 2150 A.D. is one ahead with five.

LEISURE HIVE II is now in advanced planning stages and booking details are the same as last year's. To be held over the Bank Holiday weekend of 24th and 25th August, the price per day is £6(£12 for 2) and the location is once again the Wiltshire Hotel in Swindon (Wiltshire). The guest list also runs similar to 1984's: Mark Strickson, Julie Brenon, Bramble(!), JN-T, Sarah Lee, Janet Fielding, John Levene, Michael Wisher, and more to be announced. For further details write to: Eileen Wingrove, 334 Parkside Avenue, Barnhurst, Kent DA7 6NU.

DOCTOR WHO AND THE PESCATONS has been re-released on the Argo label and is available at record shops at around £3 99. The album is numbered 414 459 -1. Written by Victor Pemberton, with effects and incidental music by Kenny Clayton, the story concerns an invasion of Earth by the giant, shark-like Pescatons, whose home planet, Pesca, is dying as it moves nearer to the sun. The Doctor and Sarah Jane are played by their originators, Tom Baker and Elisabeth Sladen.(P.Smith)

JN-T will be signing copies of his new book 'Tardis — Inside out' at London's Forbidden Planet on May 25th between 2 00-4 00pm. Phone (01)379 6042 for further details. The hardback will retail for £7 50 and the paperback at £4 75.

MARVEL issue 99 was delayed because of a mix-up over printing dates with their printers.

TARGET

Following last month's confirmation that Peter Ling is to novelise THE MIND ROBBER, comes exclusive news that CELESTIAL TOYMAKER is definitely on the cards for 1986, to be penned by its script editor, Gerry Davis. It is hoped that these two 'fantasy' books will be released side by side. Terence Dudley has completed his novel of THE KINGS' DEMONS and will almost certainly be tackling BLACK ORCHID next. Also new for '86 is THE SAVAGES by Ian Stuart Black, SEEDS OF DEATH by Terrance Dicks, ATTACK OF THE CYBERMEN by Paula Moore & MARK OF THE RANI by Pip and Jane Baker. Contractual problems still delay any new Dalek novels materialising in the near future.

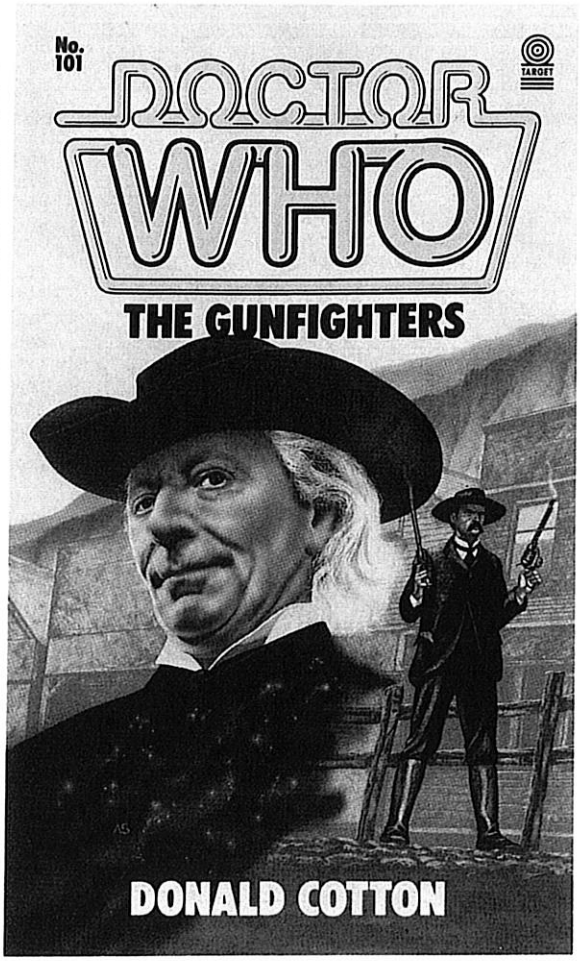
Lesley Standring's Illustrated A-Z' will be similar to the 2nd Programme Guide. It is an alphabetical index consisting of 136 pages, 16 in full colour, comprised entirely of artwork, no photos, also drawn by Lesley. There are also many black and white illustrations and the book will be the same size as The Key to Time. The orange cover features an impressive montage of foes.

Peter Haining's 1986 offering is a behind - the - scenes history of the series, made up of exclusive interviews including some never before interviewed names! Those featured include Dennis Spooner, John Lucarotti and Doug Adams who will recollect their memoirs, some extremely humorous! Once again fan-art is requested at the following specifications: artwork must be black and white, on white unlined paper, approximately 10" by 8". It should be drawn in ink, not pencil, and entries must arrive by August 31st, addressed to Nigel Robinson. Include an SAE of an appropriate size for save return and send to: W.H. Allen & Co Plc, 44 Hill St., London W1X 8LB.

Meanwhile, DWB news contributor J.Jeremy Bentham is currently preparing a book to be published by W.H.Allen, probably in the Spring of 1986. Titled 'The Early Years', it is an indepth look at how the series was made in black and white, back in the Hartnell and Troughton eras, and will include some exclusive interviews with names from the '60s including Carole Ann Ford and Christopher Barry.

As if all this wasn't enough Target editor Nigel Robinson has also been hard at work and his 3rd Quiz Book will be out in October!

Finally, W.H.Allen are launching another 'Bonanza Competition' and entry forms will be available at your book-shop during August. The first prize is a visit to the studios and lunch with Colin Baker, plus 10 signed novels and a BBC video cassette. Wow!

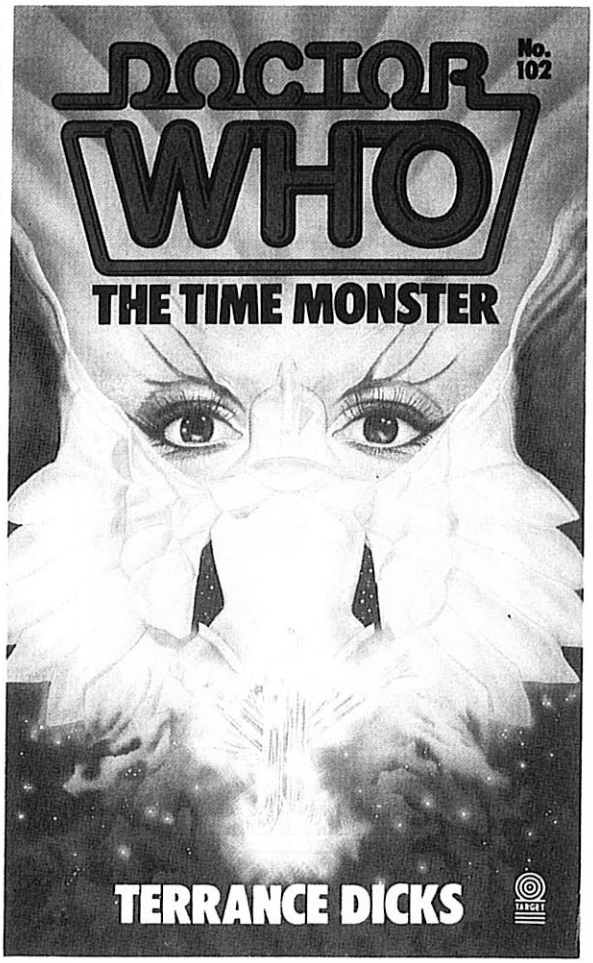


BACK IN THE GUN-TOTIN', HARD-HITTIN', FAST-SHOOTIN' DAYS OF THE OLD WILD WEST, WHEN OUTLAWS RULED THE LAND AND THE GOOD GUYS STAYED OFF THE STREETS, A TROUPE OF TRAVELLING PLAYERS—MISS DODO DUPONT, STEVEN REGRET AND THE MYSTERIOUS DOCTOR CALIGARI—MOSEYED INTO THE TOWN OF TOMBSTONE ONE OCTOBER AFTERNOON.

THEIR METHOD OF TRANSPORTATION WAS A MITE PECULIAR THOUGH. AFTER ALL, A POLICE BOX MATERIALISING OUT OF THIN AIR SURE AIN'T THE USUAL WAY TO ENTER A SEDATE TOWN LIKE TOMBSTONE...

AND WHEN THE DOCTOR AND HIS PARDNERS MEET UP WITH WYATT EARP AND THE NOTORIOUS CLANTON BROTHERS, THEY SOON FIND OUT THAT THE SCENE IS ALL SET FOR HIGH NOON AT THE O.K. CORRAL...

HARDBACK: JULY (£6 25), PAPERBACK: EARLY '86 (£1 50).



OUTSIDE THE BOUNDS OF THIS WORLD LIVES KRONOS, THE CHRONIVORE—A MYSTERIOUS CREATURE THAT FEEDS ON TIME ITSELF, POSING AS A CAMBRIDGE PROFESSOR THE MASTER INTENDS TO USE KRONOS IN HIS EVIL QUEST FOR POWER.

TO STOP HIM, THE DOCTOR AND JO MUST JOURNEY BACK IN TIME TO ANCIENT ATLANTIS AND TO A TERRIFYING CONFRONTATION WITHIN THE TIME VORTEX ITSELF, BUT CAN EVEN THE DOCTOR SAVE HIMSELF FROM THE AWESOME MIGHT OF THE TIME MONSTER?

HARDBACK: SEPTEMBER (£6 25), PAPERBACK: EARLY '86 (£1 50)

IT'S THAT TIME OF THE YEAR AGAIN, FOLKS ! YES, OUR THIRD DEFINITIVE SURVEY ENCOMPASSING ALL ASPECTS OF DOCTOR WHO-THE T.V. SERIES.

BELOW, YOU'LL FIND A LIST OF CATEGORIES. IDEALLY, YOU SHOULD FILL IN YOUR CHOICES ON A SHEET OF LINED A4 PAPER, OR ANY METHOD YOU PREFER TO PRESENT YOUR RESULTS IN A CLEAR AND EASY TO MARK MANNER.

THE RULES ARE PRETTY MUCH THE SAME AS LAST YEAR'S, WITH THE EXCEPTION THAT THE RESULTS WILL BE COMPLETELY REPRESENTATIVE OF ALL TWENTY TWO YEARS OF DOCTOR WHO. THEREFORE, WE WILL BE UTILIZING COLIN BORTHWICK'S PROPORTIONAL SCORING SYSTEM , AS DEMONSTRATED IN ISSUE FIFTEEN, WHICH MEANS THAT, IN THE ALL-TIME CLASSICS/CLANGERS CATEGORIES, THE BLACK AND WHITE STORIES WILL BE IN EQUAL RUNNING, ALONGSIDE THE MORE REMEMBERED AND RECENTLY SCREENED FULL COLOUR EPISODES ! ALSO, YOU ARE NOW ASKED TO VOTE ONLY FROM THE FIRST EPISODE OF A NEW DOCTOR (UNEARTHLY CHILD , POWER OF THE DALEKS, SPEARHEAD FROM SPACE, ROBOT, CASTROVALVA OR THE TWIN DILEMMA). THIS WILL GIVE THE EARLIER STORIES FROM EACH ERA AN EQUAL INNINGS WITH THE LATTER STORIES OF THAT PARTICULAR PERIOD. SO, IF YOU BECAME A REGULAR DOCTOR WHO VIEWER MID-WAY THROUGH THE PERTWEE ERA THEN VOTE ONLY FROM ROBOT TO REVELATION OF THE DALEKS. (IF YOU ARE CONFUSED SIMPLY PUT A QUESTION MARK NEXT TO YOUR ANSWER FOR QUESTION ONE), HOWEVER, IF YOU BEGAN VIEWING MID-WAY THROUGH A NEW DOCTOR'S FIRST SEASON, THEN THIS RULING DOES NOT APPLY. SIMILARLY, IF YOU BECAME A REGULAR VIEWER FROM, SAY, SEASON FOURTEEN ONWARDS, BUT HAVE SEEN MOST OR ALL OF THE PERTWEE/BAKER STORIES ON VIDEO, AND THEREFORE HAVE A BROAD KNOWLEDGE OF THEIR STORIES, THEN VOTE FROM SPEARHEAD FROM SPACE TO REVELATION OF THE DALEKS. DO NOT VOTE IF YOUR ONLY EXPERIENCE OF HARTNELL OR TROUGHTON IS ALL THAT EXISTS ON VIDEO (IE: THE B.B.C. ARCHIVES)—LEAVE THEIR VOTES TO THE VINTAGE FANS (LONG-TERM HARTNELL/TROUGHTON FANS ARE PARTICULARLY REQUESTED TO PARTICIPATE !).

THIS YEAR'S TARGET IS EVERY READER ! PLEASE, MAKE THIS POLL WORK—DON'T JUST SIT THERE, PUT PEN TO PAPER. DON'T FORGET TO THINK CAREFULLY BEFORE FILLING IN YOUR RESULTS—A BLANK SECTION IS PREFERABLE TO RANDOM GUESSWORK !

P R I Z E - D R A W

ONCE AGAIN, EVERYONE WHO VOTES WILL BE ENTERED INTO A PRIZE-DRAW CONSISTING OF A YEAR'S FREE SUBSCRIPTION TO DWB FOR FIRST PRIZE, A £6 BOOK-TOKEN (FOUR BOOKS WORTH) AND FULL COLOUR SUMMER SPECIAL FOR SECOND PLACE AND THREE PERSONALLY SIGNED SUMMER SPECIALS FOR THE RUNNERS-UP. (OVERSEAS VOTES ARE WELCOMED BUT CAN'T BE ENTERED INTO THE DRAW).

CLOSING DATE: JULY 1ST (RESULTS TO APPEAR IN THE SUMMER SPECIAL)

1) *The story from which you you became a regular viewer*

2) *In order of preference (1st to 5th) your five best stories from each complete incarnation you have seen*

3) *In order your three worst stories from each complete incarnation seen*

4) *In order (1st to 12th) your twelve all - time favourite stories (only vote for stories from the incarnations voted for in questions 2 and 3)*

5) *In order your five all-time worst stories seen(ditto 4)*

Your favourite...

6) *Doctor*

7) *Companion*

8) *Monster/Villain*

9) *Writer*

10) *Director*

11) *Composer*

12) *Producer*

13) *Season*

(For questions 6-12 you can vote for anything from any era, but for q.13 as 1-5).

ROBERT HOLMES' THE CAVES OF ANDROZANI—
(WILL IT BE VOTED ALL-TIME CLASSIC A SECOND YEAR RUNNING ?)...

By David Miller

Bearing an uncanny resemblance to the glass-fronted towers of Necros, the architectural features of the vast Novotel in Hammersmith made an ideal setting for the 5th DWASocial. The incredible guest list and the smooth running of the entire event outshone many previous efforts, and the usual problems of registration (ie:unending queues and delays) were efficiently sailed through by a capable team of organisers , headed by noneother than Gordon Roxburgh. There were two main rooms, or 'suites', which the hotel had given over to the D.W.A.S., the main one being the lounge suite which housed the dealers' tables and a bar, in which people could relax, eat or invariably get drunk ! Adjoining this , of course, was the conference hall, wherein the panels and film shows took place.

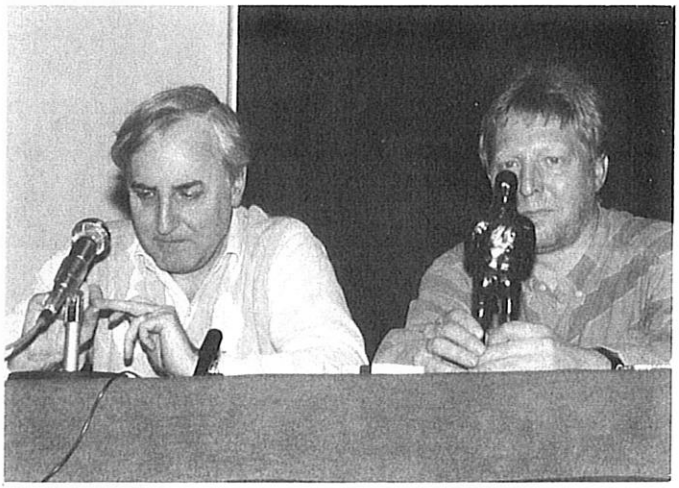
After a brief introduction , by M.C. Chris Dunk, first on the agenda was a showing of the recently recovered FRENCH REVOLUTION, parts one and two, followed by a nostalgic panel of guests;Carole Ann Ford, Michael Craze, and convention newcomers Jacqueline Hill and Adrienne Hill. Jacqueline Hill was literally coerced into attending by her son , having expressed previously she had no intention of ever attending such an event. By the end , however, she was lapping up the audience's enthusiasm and clearly enjoying herself. She even asked to be invited to the next event ! Adrienne was perplexed at how everyone knew far more about the character of Katarina than she did whilst Michael Craze, who made the Troughton Interface such a success a few years ago,admitted he'd been swotting up for the convention via "that book by the French chap..." only to be virtually, and rudely, ignored the whole time by interviewer, Gordon Roxburgh. The panel , which began to drag before the end, was followed by THE FRENCH REVOLUTION 3, which displayed William Hartnell's incredibly brutal talent for thumping people with spades !

The lunchbreak provided an ideal oppurtunity to chat to friends and catch up on the latest fanzines and merchandise, not to mention the first of the autograph sessions. Another guest panel heralded the afternoon's events, preceded by rare excerpts (or outtakes) from GALAXY 4 and GUNFIGHTERS. From the Hartnell years again, producer John Wiles and writers Donald Cotton and William Emms, from whose stories the clips were taken, were welcomed onto the stage. Bill Emms revealed he had a recent script turned down by JN-T and added controversy by saying:"For my money they aren't using stories anymore—they're using special effects. I want to write stories !" John Wiles explained a bit more of the concept behind his shelved story THE FACE OF GOD, which featured the idea of looking out of a spaceship and seeing what seems to be a huge mountain , but what is actually the left cheek of God ! John thought it best, when he left, to get right out of the series,and so didn't submit the idea to any of his successors. Bill Emms also revealed he wrote Ian and Barbara into GALAXY 4 without the knowledge they were leaving, and so had to completely rewrite it to accommodate Vicki and Steven ! John revealed how broken hearted Hartnell was when Verity Lambert left , and how he found it difficult to accept a new production team, and it was because of this Wiles left. A video round-up of all media coverage of the cancellation was next,followed by an appearance by Ian Levine who urged fans to continue the fight against the stoppage—as well as making public the rumour that the show would return as only twenty episodes. Paul Mark Tamms then talked about 'Doctor in Distress', followed by a showing of the excellent video, complete with space invaders graphics.

The inevitable duo of JN-T and Colin Baker were next. As well as the barrage of questions concerning the cancellation (pages 1 and 8), JN-T said his favourite stories so far were REVELATION, ANDROZANI and VENGEANCE, it was Eric Saward who decided to make Lytton a good guy, insisted TIMELASH wasn't slapstick, doubted a Dalek story would work without Davros (unless it was the right one), there were no plans for a new companion, he didn't feel the viewers needed an explanation for the Master's return because "It was so obviously a projection", the Cybermen were massacred in ATTACK simply because he "forgot"they were invulnerable to weaponry, doesn't think Terry Nation is free to write anymore scripts, confirmed that THE SEEDS OF DEATH was going ahead with little removed and that Pat Troughton was delighted and that he would consider a season without any old foes! This was followed by a hilarious satire on the cancellation by Keith Barnfather and Co, featuring 'Spitting Image' like puppets of Colin Baker(who was amused), Nicola Bryant (who wasn't present) and JN-T (who definitely wasn't !).

Interviews continued , with Terrance Dicks on 'Alice in Wonderland' to Graeme Harper on Masai tribal make-up adapted for Sharaz Jek ! Dick Mills and Sarah Lee were also on this panel. Terrance accepted his 'D.W.A.S. Hall of Fame' award, Graeme his 21st Season Poll award and Gary Russell his Fanzine award ! Unfortunately, due to illness, Robert Holmes was not present to take his, so JN-T accepted it.

The finale of the evening, a showing of the existing SHADA footage, was (what would've been) a smashing story to end an equably terrific day !



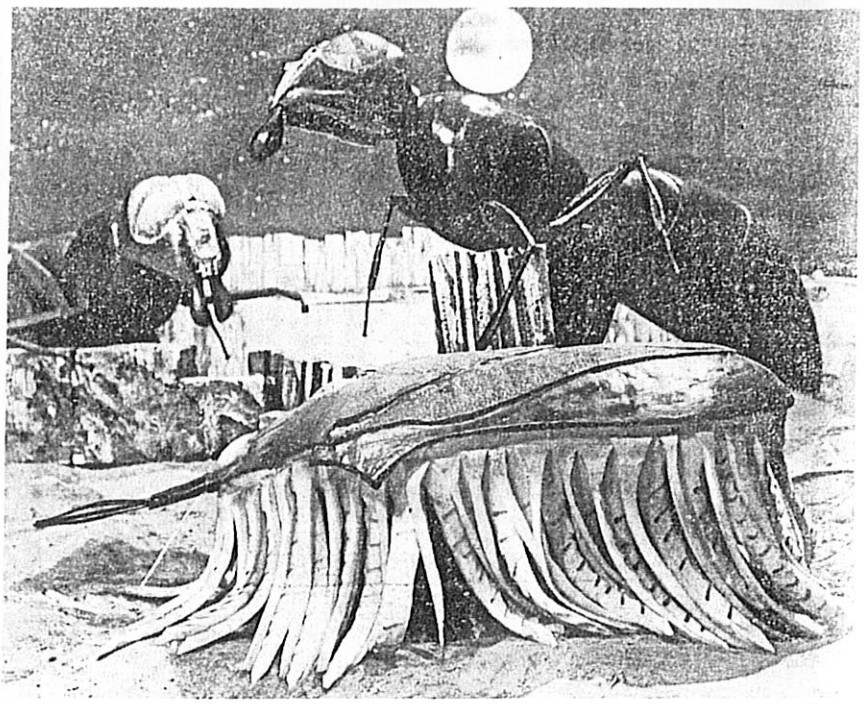
(CLOCKWISE): CAROLE(Susan)ANN FORD; JACQUELINE(Barbara)HILL; ADRIENNE(Katarina)HILL; COLIN(striking an angelic pose)BAKER; COLIN (wonder which toothpaste he uses ?)BAKER; TERRANCE DICKS and SARAH("Come on someone, ask me a question...")LEE, MICHAEL(B e n) CRAZE; DICK MILLS and GRAEME("This year D.W.A.S. Season Poll winner, next year the world...")HARPER. (Photographs copyright (c) 1985 MARION BREEZE. Not to be reproduced without permission).

DAVID '85

VORTIS TO VAROS

Martin Jarvis as 'The Governor'

BLAST FROM THE PAST (2). FOR THE SECOND IN OUR SERIES OF FLASHBACKS, WITH THE AID OF RARE PHOTOGRAPHIC MATERIAL WE PRESENT AN ATMOSPHERIC SCENE FROM THE 1965 STORY—THE WEB PLANET—IN WHICH MARTIN JARVIS MADE HIS DOCTOR WHO DEBUT AS 'CAPTAIN HILIO'. (COPYRIGHT(C)1965 'THE DAILY SKETCH').



OVER FOUR YEARS AGO, WHEN TOM BAKER ANNOUNCED HIS DEPARTURE FROM *DOCTOR WHO*, MANY FELT THAT YOU WOULD BE THE IDEAL REPLACEMENT. IF YOU HAD BEEN OFFERED THE ROLE OF THE SIXTH DOCTOR, WOULD YOU HAVE TAKEN IT, AND IF SO HOW WOULD YOU HAVE PLAYED THE PART ?
"I wouldn't have accepted, though I much enjoy the programme and particularly enjoy the comedy Colin Baker brings to the part. It would have prevented me continuing the variety of work I do in the theatre, films and television".

OF THE THREE STORIES YOU HAVE APPEARED IN *(THE WEB PLANET , THE INVASION OF THE DINOSAURS* AND *VENGEANCE ON VAROS)*, WHICH DID YOU ENJOY MOST, AND WHY ?
"VENGEANCE ON VAROS. It was a brilliant script—a satire on an impoverished and violent 'video-nasty' society, with a brilliant monster".

OF THE THREE ROLES YOU HAVE PLAYED, WHICH DID YOU ENJOY THE MOST AND WHICH WAS THE MOST CHALLENGING ?
"'The Governor'—an interesting role—a good man held in an impossible situation, but still with the remains of his conscience intact".

THERE IS A GAP OF ABOUT TEN YEARS BETWEEN EACH OF YOUR RESPECTIVE STORIES. THEREFORE, EACH TIME, HAD YOU NOTICED ANY RADICAL CHANGES IN THE WAY THE PROGRAMME WAS MADE ?
"More sophisticated camera techniques and better scripts—more relevant to today's world".

VENGEANCE ON VAROS WAS A TOTALLY STUDIO-BOUND STORY. DOES THIS PUT ANY RESTRICTIONS ON AN ACTOR'S ABILITY ?
"No restrictions. It's a spring-board for the actor's imagination, which hopefully communicates to the audience.

WHAT DO YOU THINK DISTINGUISHES *DOCTOR WHO* FROM OTHER PROGRAMMES AND WHAT MOTIVATES ACTORS AND ACTRESSES OF SUCH A HIGH CALIBRE AS YOURSELF TO APPEAR IN IT ?
"Interesting situations and very often an emotional content that's a bit different from sit-com.

ARE YOU A FAN OF SCIENCE-FICTION, AND IF SO WHICH AUTHORS DO YOU LIKE ?
"John Wyndham is good. So is H.G.Wells(!) and Isaac Asimov".

DO YOU PREFER COMEDY ROLES SUCH AS 'RINGS ON THEIR FINGERS' OR DRAMATIC PARTS SUCH AS IN *DOCTOR WHO* ?
"I loved them all. Variety is the spice of my acting life !"

I BELIEVE YOU ARE A KEEN WRITER OF SHORT STORIES FOR RADIO. DO YOU THINK YOU WOULD BE ABLE TO WRITE A STORY FOR *DOCTOR WHO* ?
"I enjoy all aspects of my work. The imagination one can bring to radio is relevant in a DOCTOR WHO story. And my experience at the National Theatre was relevant in playing 'The Governor' . Think how similar 'The Governor' from VENGEANCE ON VAROS is to 'Brutus' in 'Julius Caesar'; a basically good person imprisoned in a political situation of which he disapproves. I'll leave writing them to brilliant television writers like Philip Martin and Christopher Bidmead !"

FROM AN EXPERIENCED ACTOR'S POINT OF VIEW, SUCH AS YOURSELF, CAN YOU ACCOUNT FOR *DOCTOR WHO's* LONG EXISTENCE AND SUCCESS ?
"A brilliant idea and now superbly developed by John Nathan-Turner into a new level of excellence".

MARTIN JARVIS, THANK YOU.

(INTERVIEW CONDUCTED BY SIMON CHAFER AND SIMON JAMES, FEBRUARY)

ISSUE 21 CAPTION COMPETITION RESULTS

WINNER: Tim Westmacott

RUNNER-UP: Dinolassi

Many thanks to everyone who sent in captions. It was an extremely difficult task to select a winner—they were all hilarious—but in the end, and by a narrow margin, Tim Westmacott scored highest on our 'laughometer'. For those who have no idea of what the joke refers to, see DWB#21, page 7! Tim wins a 12 inch copy of the 'Doctor in Distress' record , and runner-up, Dino Galassi , will be receiving the 7 inch .

As mentioned above , there were some hilarios entries,the best of the rest which are as follows;

(Cyberman speaking)

"The Rani materialised here by mistake !"

(Sil speaking)

"Water me !"

"Sorry, I thought you were Michael Grade !"

"I see ! Artex of the Cybermen !"

Predictably, there were also some extremely rude entries which we dare not print...

Once again, thanks to everyone who entered. If you would like 'Crazy Captions' to be regular feature, then please let us know.

WANTED: Anything at all for new SF/fantasy tapezine, 'Minyos'. Send contributions on C90 tape (returnable with a copy of #1). Send to : Daniel Denman, Gaters, Old Shire Lane CHORLEYWOOD, Herts WD3 5PW.

WANTED: Last two Troughton annuals, '82 Annual , offscreen photos(pre 1978) + articles or artwork for 'Spectrox 3' (free issue to contributors). Simon Black, 45 Mapperley Road , Mapperley Park, Nottingham.

WANTED: Dalek Book, Invasion from Space, Pocket Book , '68 Annual, Dalek Outer Space Book & JP/Dalek jigsaw. Darren Andrew, 27 Mount Road , Nether Stowey, Somerset TA5 1LU.

WANTED: Any Patrick McGoohan merchandise, especially 'Prisoner'/'Dangerman' books or annuals. Michael Eveleigh, 14 Ty-Wern Avenue, Rhiwbina, Cardiff CF4 6AW.

FOR SALE: Autographed BBC post cards; C.Baker, Sutton,Ainley, Bryant, Davison, Strickson and Fielding. Will also exchange for other autographed items : Thomas Riley, 116 Everton Rd , Liverpool L6 2ER.

FOR SALE: Longleat '20 Years of a Timelord' memorabilia: A4 wallet containing programmes , photos(12 in colour), tickets, leaflets etc. Also 5 DRS Radio Times. Offers & SAE to: Mr. S. Cranch, 31 Felton Rd, BARKING, Essex IG11 7XZ.

FOR SALE: Dalek World, DOCTOR WHO and the Pescatons LP, J P jigsaw...SAE for full list to: Darren Andrew, 27 Mount Road , Nether Stowey, Somerset.

FOR SALE: Large Annual collection—DOCTOR WHO, 'Blakes 7' , G.Anderson, etc. Also many paperbacks. SAE for list (for address see left) or phone (0222) 617472.

FREE: Poster depicting the JNT era. To receive one, just send an A4 SAE to:Treve Brown, Trenance, Round Ring, Penryn , Cornwall TR10 9LA.

DWB CLASSIFIEDS: A FREE service to all readers with something to advertise. 40 words maximum(including address).

FAN AD' RATES: One page (A4) £25; half page(130 x 390mm or 270 x 195mm) £11; quarter page (130 x 195mm) £6 25 ; eighth page (65 x 195mm) £3 50.
COMMERCIAL AD' RATES: One page £28; half page-£13 50; quarter page-£7 50; eighth page-£4 50.
SPOT COLOUR: 50% extra.
ISSUE 23 COPYDATE: Saturday , 18th May.
CONDITIONS: Adverts MUST be in black ink and to the exact dimensions listed above. D W B reserves the right to refuse adverts, either due to shoddy appearance or lack of space.

DESTINY ISSUE 7

RIGHT TO REPLY John Nathan-Turner expresses his views on, amongst other things,horror, complaints & fans.
BROKEN HEART part 2 by Laurie King; continuing this powerful thriller - Tegan crawls from the wreckage of her car to face not only a drink-driving charge but also something far more sinister!
ATTACK & VENGENCE: Was the former guilty of leaning too heavily on the past? Was the latter a half-explored classic? Anne Wood investigates!
THE ANNALS OF LIBRA: The final thought provoking chapter by Sarah Powell.
JAQUELINE PEARCE in a stunningly different guise!
THE BEEB SPEAKS OUT The latest official statement regarding the future of DOCTOR WHO.
BARTER fiction by Lianne Shaw.
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ISSUE SEVEN: @ £1.00 (p&p inclusive)*

N.B. DESTINY will soon become a purely DOCTOR WHO based zine as the media content drifts slowly off into the sunset.High quality material now in great demand.Please contact me at the above address if you feel able to help.

FINAL MULTI-MEDIA ISSUE

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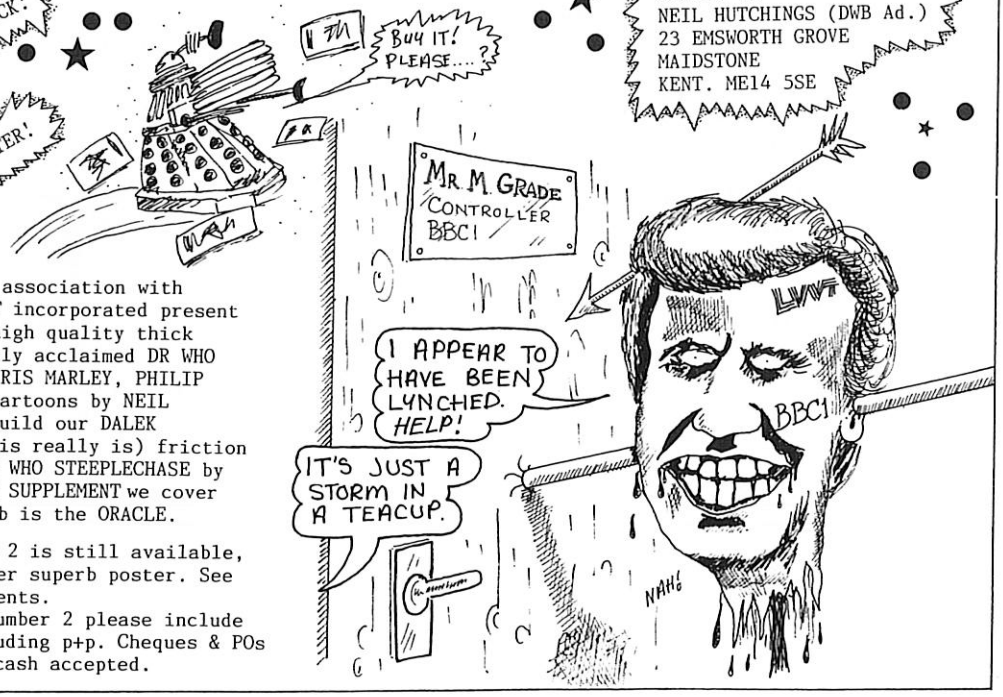

OH NO NOT ANOTHER ONE productions in association with YOU NEVER KNOW IF WE'RE JOKING OR NOT incorporated present ANDROZANI 3. Beautifully printed on high quality thick cartridge paper, issue 3 of this highly acclaimed DR WHO fanzine includes superb artwork by CHRIS MARLEY, PHILIP WAGSTAFFE and PAUL RICHARDSON, with cartoons by NEIL HUTCHINGS, who also shows us how to build our DALEK CONSTRUCTION KIT (!!!). Hilarious (this really is) friction by EDWIN FEREDAY and the ingenious DR WHO STEEPLECHASE by DENIS HARRISON. In the BLACK AND WHITE SUPPLEMENT we cover the postponement issue; and Brian Robb is the ORACLE.

Although Number 1 has sold out,Number 2 is still available, a 40 page A5 extravaganza, with another superb poster. See March CT Advertiser for readers' comments.
Both issues are £1-00 each, but for number 2 please include 25p for p+p. Both issues - £2-20 including p+p. Cheques & POs payable to NEIL HUTCHINGS.Un-obvious cash accepted.

KRANG 3

ALTHOUGH THE ORIGINAL PRINT RUN OF THE DOUBLE ISSUE 1 & 2 OF KRANG SOLD OUT ,A REMARKABLE YES REMARKABLE AMOUNT OF DOCTOR WHO FANS DIDN'T BUY IT.

NOW I'M PREPARED TO ACCEPT '' THAT WE ALL MAKE MISTAKES " AS THE SHORT SIGHTED DALEK SAID TO THE DUSTBIN AND SO I OFFER YOU THE CHANCE TO REDEEM YOURSELF BUY PURCHASING A COPY OF ISSUE 3.

THE CONTENTS OF THIS FABULOUS OFFER PRICED AT A MERE 75P (INC P & P) ARE:

REVIEWS OF VINTAGE DR WHO STORIES

THE KEYS OF MARINUS

THE TOMB OF THE CYBERMEN

THE DAY OF THE DALEKS

THE KEEPER OF TRAKEN

SEASON 22 REVIEW WITH YET ANOTHER SEASON POLL FOR YOU TO COMPLETE (WHO SAID YEUK ??)

TOTALLY SEXIST AND CHAUVANIST REVIEW OF NICOLA BRYANT'S COSTUMES IN SEASON 22 CONCENTRATING MAINLY ON HER BOOBS AND BUM ????

A PIN UP POSTER OF NICOLA IN A BIKINI FROM PLANET OF FIRE.

A TOPLESS PHOTO SPREAD OF KATE (THE RANI) O'MARA

MORE CONTROVERSIAL AND RACY OPINIONS ON SEASON 22.

A REPORT ON THE SCOTTISH DOCTOR WHO FAN CLUB.

FANZINE REVIEWS

LETTERS (YES I DID GET SOME)

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